

Video 2000

October 29–December 3, 2000



RECEPTION

Sunday, October 29, 2000

4:00–5:30 p.m.

Wright State University Art Galleries

Video 2000

Cultural and Personal Identity

Video 2000 celebrates the culmination of the role of video technology and its use as an artistic medium in the latter part of the 20th century, and the beginning of its application into the aesthetics and modalities of the coming century. By presenting major video installations by cutting edge artists, both nationally and internationally known as well as regional within the state of Ohio, Video 2000 focuses on video as a tool for creative expression. Areas of exploration include the use of video as an extended performance or personal journal medium; as a means of social and cultural commentary; as an interactive integration of space and time; and as a means of incorporating digital technology and explorations in cyberspace into the creation of video as a fine art. A subtext for the understanding of this exhibition might well be "Cultural and Personal Identity in the Video Cyber-Age."

The proliferation of video art installations in museums and galleries demonstrates a demand for physicality in video presentations that single-screen screenings alone cannot fulfill. The installation gallery now becomes an environment, a shrine, or a game room rather than a ritualistic viewing situation. Multi-monitor installations allow for the presentation of simultaneous related multi-channels, and the site-specific use of live closed-circuit video with multiple-viewpoint cameras and monitor placements can animate an otherwise neutral space. Building monitors into walls or sculptural shapes destroys the usually overbearing presence of the monitor as a piece of furniture. Isolating the screen, on any scale, delineates the sense of a new scale of reality called "videospace."

A fair history of the evolution of video installation conceptions would fill several volumes. Korean-American Nam June Paik, in West Germany in 1963, and again in New York in 1965 at the New School for Social Research and the Bonino Gallery, exhibited rewired and magnetically altered television sets effectively turned into electronic light machines. The Bonino Gallery show ushered in simultaneously the new era of video art and its offspring, video installation art, later brilliantly encapsulated in Paik's continuing series of video robot sculptures. Douglas Davis's *Images from the Present Tense I* (1971) turned the face of a TV, with its phosphorescent glow and white noise soundtrack from between broadcast stations, to the wall as an iconic presence. This work was presented in an earlier exhibition at the Wright State University Art Galleries in 1976, *Luminous Realities: Video and Projected Art*, by the present curator and is here reprised in an augmented context. Some other notable precursors include: Peter Campus's 1975 use of low-light infrared video cameras and black-and-white video projectors conveying inverted, slanted, and magnified images of the viewer; Woody and Steina Vasulka's horizontally drifting abstractions at Max's Kansas City in New York in 1971; Shigeko Kubota's 1975-76 video sculpture honoring Duchamp's *Nude Descending a Staircase*; Taka Iimura's 1970's identity-interactive video installations; Susan Milano's *Video Swing* (1974) where you rush swinging towards yourself on three laterally mounted monitors; Les

Levine's 1968-69 plastic "teledynamic" video sculpture matrices; and the seminal 1969 nine screen TV mural by Ira Schneider and Frank Gillette, entitled *Wipe Cycle*, where camera-generated images of spectators were video switched, with broadcast and pre-programmed video, in overlapping cycles based on four-second increments.

Nam June Paik is represented in *Video 2000* by a 1996 video sculpture of *Karen Blixen* (known to the literary world as Isak Dinesen, the author of *Out of Africa*), one of four pieces created by Paik for the Kingdom of Denmark. Paik's sculpture makes direct reference to Blixen's African experiences in its video content and in the inclusion of African sculpture and artifacts in its construction.

Douglas Davis continues his investigations of the public medium of television as a personal and private space with a unique interactive Web site created for the *Video 2000* exhibition which incorporates a compendium of previous Web creations by Davis. This Web site is linked with his physically present backwards television installation and documentation of his stacked dying monitor piece entitled *TV Is Great*.

The personal and intimate aspect of video communication is crystallized for *Video 2000* by the RGB three-monitor installation by Diane Teramana of Columbus, Ohio. Three video channels of close-ups of her mouth reading from a biographical journal are displayed in the three primary colors of light-mixing and color video itself: red, green, and blue. Epigrammatic subtitles make comments related or tangential to her audio texts, which are accessible to the viewer only through one-on-one individual headsets.

The concept of video surveillance is subverted by the dual monitor installation *Sentinel* by Malaysian-American artist Kok Yong of Columbus, Ohio. Continuously looped images of a magnified eye are displayed within plain wooden cabinets on either side of the gallery space, questioning the absurd aspects of control within a seemingly rational world.

Benjamin Britton of Cincinnati, Ohio, with a tribute to Buckminster Fuller space-time conceptions, questions the entire concept of freedom of choice in a seemingly deterministic world. His *Instant Universe* is a recreation of an iconic American TV viewing room in which joysticks perpetuate the myth of conscious decision through a pseudo-interactive interface. Throughout the range of video installation experiences in *Video 2000* runs a fervent dedication to the humanization of technology, through the creative manipulation of its most accessible manifestation as video/television.

—Jud Yalkut, Curator

Jud Yalkut, New York born and a Dayton, Ohio, resident, is an internationally recognized film and video artist, curator, and arts writer. A five time recipient of Fellowships from the Ohio Arts Council, his work is featured in a one-man retrospective, entitled Dream Reels: VideoFilms and Environments, from November 4 through December 3, 2000, at the Whitney Museum of American Art in New York City.

Nam June Paik

Nam June Paik, called the father of Video Art, was born on July 20, 1932, in Seoul, Korea, and graduated with a dissertation on composer Arnold Schoenberg in 1956 from the University of Tokyo. He studied avant garde music in Germany and met Fluxus founder George Maciunas, participating in the Fluxus movement in Europe and the United States, where he moved to New York in 1964. With electronics engineer Shuya Abe, starting in 1963, he produced early television pieces with electromagnets and color televisions, produced the remote-controlled robot K-456 in 1964, and in 1970 invented a video synthesizer, making it possible to manipulate colors, shapes, and movement sequences. He produced a long series of video art programs for public television starting in the early 1970s. Also during this time he mounted a number of multi-screen installations using state-of-the-art technology in museums and galleries in New York and Europe. In 1977 he produced his first satellite broadcast. A milestone in Paik's career came in 1982 when the Whitney Museum of American Art in New York organized a comprehensive Paik retrospective. The exhibition covered a broad range of Paik's work including his video sculptures, pieces from his continuing series *The Family of Robot*, and for the first time, an architectural structure of 40 television monitors of different sizes grouped in blocks of four, on which kaleidoscopic images appeared. A second major culmination came with the retrospective *The Worlds of Nam June Paik* at the Solomon R. Guggenheim Museum in New York, February 11–April 26, 2000.

"Wall to wall carpet . . . 1940

Wall to wall TV . . . 1970

It is a reality through laser-TV and
solid state thin picture 'tube'

TV without a box is no longer TV
but a 'video environment.'"

—Nam June Paik, 1970

Karen Blixen Robot, 1996

Courtesy of Carl Solway Gallery, Cincinnati, OH

300 × 254 × 71 cm

11 vintage television cabinets

6 Samsung 13" televisions, model 3371

1 Samsung 13" television, model, 1372

4 KEC 9" televisions, model 9BND

1,000 watt transformer

2 Pioneer laser disk players

2 original Paik laser disks

Attached decorative elements:

typewriter, African sculpture,

African masks, straw hat,

fabric, glass light fixture



Photo: Chris Gomien

Benjamin Jay Britton

Benjamin Jay Britton received an M.A. in media art from Vermont College in Montpelier in 1983, and an M.F.A. in new genres from the San Francisco Art Institute in 1990. He is currently associate professor of electronic art at the College of Design, Architecture, Art and Planning at the University of Cincinnati, Ohio, where he has been on the faculty since 1992. He is a pioneer in the development of virtual reality projects. The Lascaux Virtual Reality Installation of the fabled prehistoric Lascaux caves in France, of which he was the principal artist, producer, and director, has received international

exposure in such venues as: Siggraph '95 and '97 in Los Angeles and New Orleans in 1996; the Epcot Center of Disney World in Florida in 1995; the Montpellier Technopole in France in 1996; the Ars Electronica Museum gala opening in Linz, Austria, in 1996; the Intergraph Computer Fair in Tokyo, Japan, in 1996; *Art From Virtual Realities* at the Dayton Visual Arts Center in Ohio in 1997; and the Stedelijk Museum of Contemporary Art in Amsterdam in 2000. His most recent project, *The MOON Project: Moon Museum*, was premiered in the Apollo 11 30th Anniversary Online in 1999, and has been featured at: Siggraph '99 in Los Angeles in 1999, with the associated documentary *The MOON Project: Did We Go?* being shown at the Museum of Modern Art in New York and the Dallas Video Festival, both in 2000. Other projects realized by Britton include: *je suis (un readymade)* (1987-90), a museum installation about mass media and individuality; and *Baba Budan's Espresso Bar & Coffee House* (1996-98), a commercial on-line café and community-building Web site (<http://bababudan.com>). Projects, images and essays by Britton are available on his home Web site: <http://www.daap.uc.edu/soa/benb/benb.htm>.



Instant Universe

VHS videocassette player, custom console, television, couch, potted plant, cables

"After discussing the significance of Buckminster Fuller's theory of an interpenetrating simultaneous space and time, my friend Mario Paoli and I decided to videotape our tribute to his thoughts. In accordance with Fuller's theory, we broadcast this meditation throughout the universe. Next morning, we learned that Buckminster Fuller had died during the night. To further explore the interactivity of Fuller's instant universe, I took the path less traveled: How to make art without planning to make it became my quest. I learned that events cluster into clumps which are strung together by thin strings. Weaving together late 20th century materials, the edited sound and pictures of this interactive laserdisc simulation system were first pressed to laserdisc. Originally broadcast as a half hour cable TV show simulating intelligent interactive laserdisc, *Instant Universe* reflects its genesis as an experiment in a philosophy of action and creative determinism."

—Benjamin Britton, 2000

Douglas Davis

As an artist, theorist, critic, teacher, and writer, Douglas Davis has played an active role in contemporary art since the 1960s. A pioneer of video in the 1970s, his "live" satellite performance/video pieces are seminal exercises in the use of interactive technology as a medium for art and communications. In 1977 he joined with Nam June Paik and Joseph Beuys for the first live international satellite telecast by artists, transmitted from Documenta 6 in Kassel, Germany. As an artist/performer, he confronts the anonymity and passivity of television production and reception, establishing intimate, interactive dialogues with the viewer. The author of several books, including *Artculture: Essays on the Post-Modern* (1977) and *Art and the Future* (1973), Davis was architecture and photography critic for *Newsweek* magazine from 1969 to 1988. Born in 1933, he received a B.A. from American University and an M.A. from Rutgers University. He is the recipient of numerous awards, including fellowships from the National Endowment for the Arts, the Rockefeller Foundation, and the Deutscher Akademischer Austauschdienst (D.A.A.D.). His work has been included in festivals and institutions including the Venice Biennale; the Museum of Modern Art, New York; Hirshhorn Museum and Sculpture Garden, Washington, D.C.; the Whitney Museum of American Art, New York; Koelnischer Kunstverein, Cologne, Germany; and the Solomon R. Guggenheim Museum, New York. Davis lives in New York.

"Television is usually considered a public medium, but because of the way it is experienced—in a personal space—it is in fact quite private. When I began to work overtly with the medium, I acted out of the same sense of intimacy, this time on the other side of the screen."

—Douglas Davis

Images from the Present Tense, originally 1971

Television set tuned between channels with low white noise, face turned to the wall

Web site created for *Video 2000* with computer terminal and video/data projection, incorporating elements of Douglas Davis's Web sites:

<http://this.is/DouglasDavis>

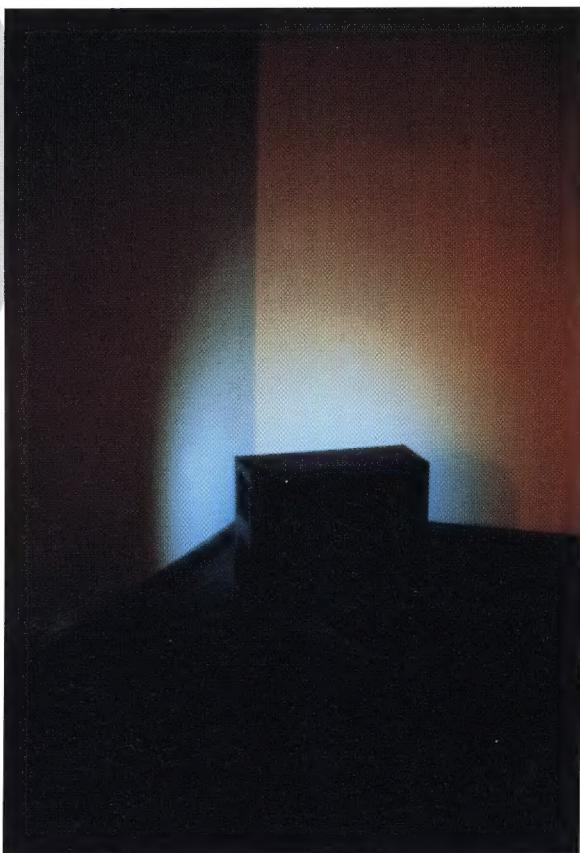
<http://here.is/THESENTENCE> (The World's First Collaborative Sentence)

<http://this.is/METABODY>

(The World's First Collaborative Visions of the Beautiful)

<http://here.is/EYEBLINKING>

<http://here.is/RODCHENKORISING>





RGB, 2000

Three videotapes displayed on three color video monitors, with three VCRs and three headsets

Diane Teramana

As a video artist, Diane Teramana has received numerous fellowships, grants, and awards for her work. These include: grants from the Cincinnati Arts Allocation and the Ohio Arts Council for her 1992 performance, *Mickey Dipped in the Black Stream*, featuring poet/dancer Michele Morgan; and fellowships from the Ohio Arts Council (1988, 1990, 1992, 1996), including a major \$10,000 award for 1999–2000. Subsequent performances with video include: The Cleveland Performance Art Festival; C.A.G.E. Gallery and Base Art Gallery, Cincinnati, Ohio; and N.A.I.V.E.'s Karnivale Arts Festival, Columbus, Ohio. She presented her video work in a one-woman show at the Knitting Factory in New York in 1973 (curated by Stephen Vitiello). In the fall of 1995, she was a participant in *Internal Clatter: Women's Art in the Seventies* at the Contemporary Arts Center in Cincinnati. Her other solo shows include: the Cincinnati Film Society; the 1989 Athens International Film and Video Festival in Athens, Ohio, where she also served as juror; the Dayton Visual Arts Center; and Prince Ubu Gallery and the Acme Art Co. in Columbus, Ohio, where she now lives.

“RGB: I awoke at 3 a.m. one morning in the late '70s and began to write. Writing became a powerful tool towards my efforts to achieve artistic direction. This ritual became all-consuming, and continued for one year. To bed early. Up early. Quiet. Clear.

“To paraphrase something I heard recently that I consider to be very critical to my work as an artist: Talent never leaves, but persistence and perseverance are elusive. Twenty years later I picked up my journal and began to read, aloud, in red, green, and blue: the elemental colors of my chosen art form.”

—Diane Teramana

Kok Yong

Kok Yong was born July 17, 1958, in Malaysia. He received his B.F.A. in studio art, *magna cum laude*, in 1986 from Denison University in Granville, Ohio, and his M.A. in photography from The Ohio State University in Columbus in 1990. He received an individual artist fellowship for photography from the Ohio Arts Council, and an individual artist grant for work in mixed media from the Greater Columbus Arts Council, both for 1992-93. He has been an instructor at Ohio Wesleyan University, Denison University, and the Su Arts Program of the Columbus School for Girls, and since 1990 has been assistant professor of art at Denison University. His solo exhibitions include: *Wish You Were Here* at the Silver Image Gallery of The Ohio State University in 1989; the solo *Masks* at the Burke Hall Gallery at Denison University in 1991; and *Dog Tales and Other Oddities* at the Burke Hall Gallery of Denison University in 2000. His group exhibitions include: *Emerging Artists* at the Katz and Dawgs Gallery and *Too Close for Comfort: Troublesome Photographs* at the Hopkins Hall Gallery of OSU in Columbus, Ohio, in 1989; *Biennial III: New Works* at the Contemporary Arts Center in Cincinnati, Ohio, in 1991; *Masculine Exposure* at the Doo Wac Gallery in Columbus in 1992; *In Person: Ourselves* (curated by Robert Stearns) at the Hammond Galleries in Lancaster, Ohio, in 1995; *Recent Photographs by 14 Ohio Photographers* at the Columbus Museum of Art in 1996; and *TechnoSite* at the Rike Gallery of the University of Dayton, Ohio, in 1997.

"My work is derived from a mix of personal experience and everyday observation. I'm interested in the ability of art and pop culture to create the sense of personal and universal myth about our bodies and minds. I often search for aspects of the absurd and question experiences that imply that we live in a logical and rational world. These ideas lead me to investigate the myth-making power of art and its assertion to suggest truth which, in fact, may be otherwise."

—Kok Yong

"The installation is designed to suggest the idea of surveillance. The piece utilizes video technology (that is concealed) and discusses, in my opinion, the issue of privacy as well as our general fear of being watched and monitored."

—Kok Yong



Sentinel, original version 1997, this double version 2000
Wood, insulation foam core, metal corners, acrylic,
Fresnel lenses, screws, VCR and 13" color monitor

Video 2000

Acknowledgments



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And the Artists

Photo Credits

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